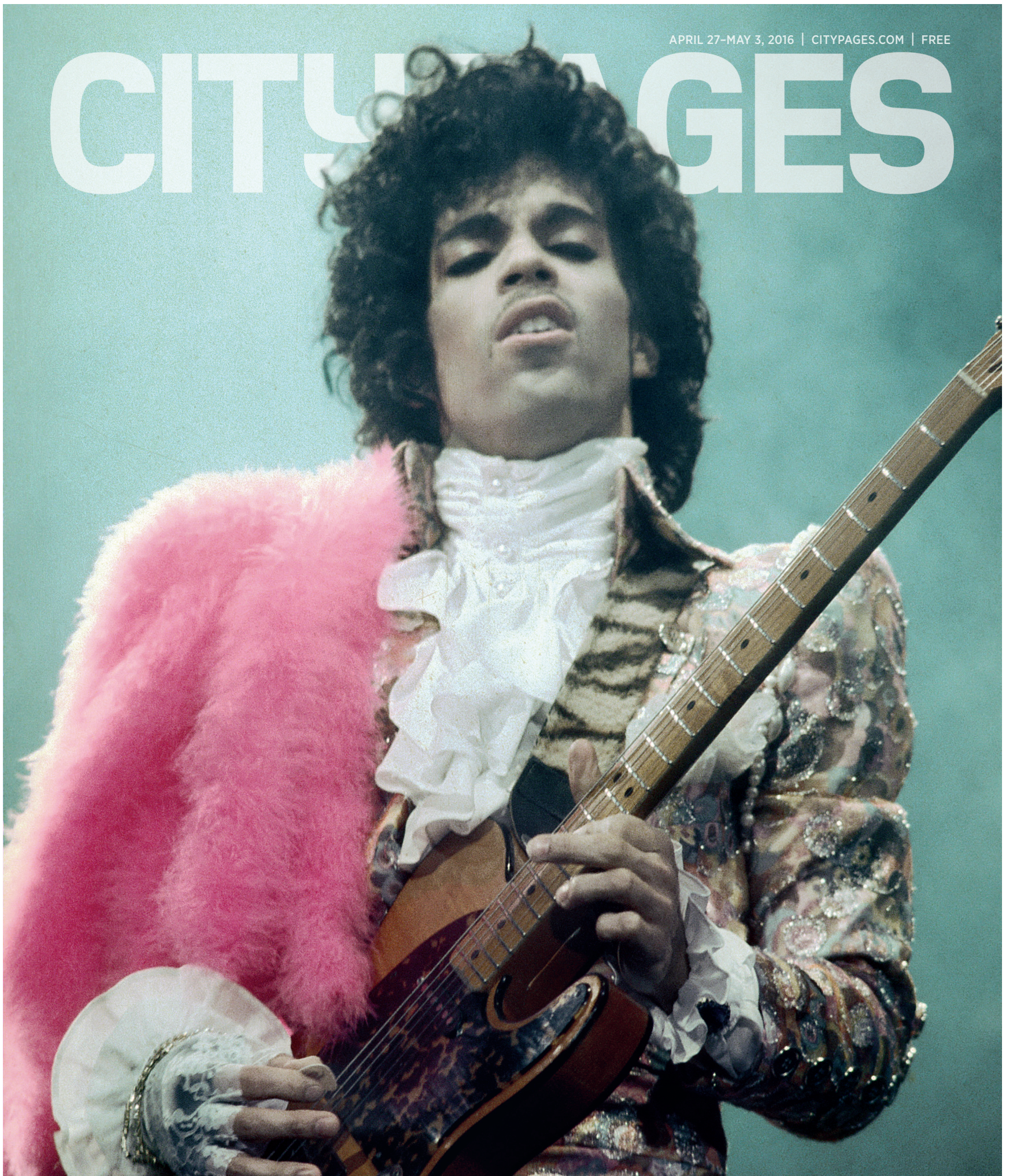


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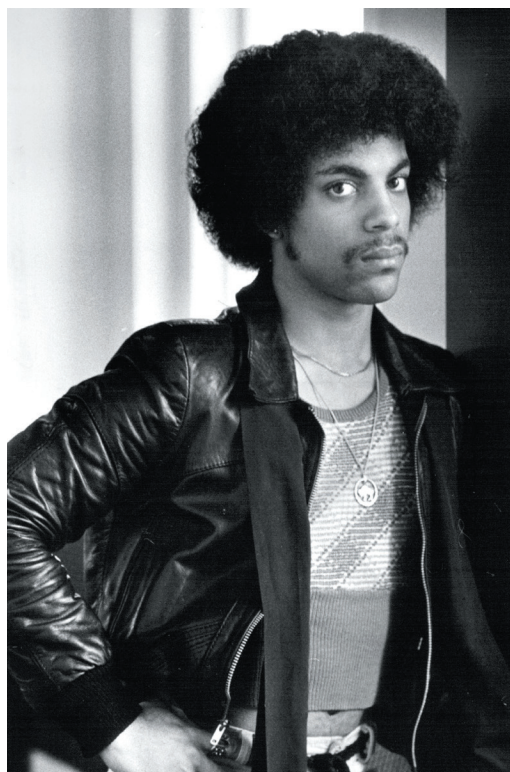
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DARLENE PFISTER

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1958-2016

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PRINCE PERFORMS LIVE
AT THE FABULOUS FORUM
ON FEBRUARY 19, 1985 IN
INGLEWOOD, CALIFORNIA.
(PHOTO BY MICHAEL OCHS
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Gwen Stefani

this is what the teeth feels like Love

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THE SHORTLIST



Prince fans gather at Paisley Park, First Ave after death
citypages.com/slideshows

SUSAN DU

THE STAT SHEET

579,000

Number of albums Prince sold in the first five days after his death

\$245,000

Amount North Dakota had to pay the Red River Women's Clinic for passing an unconstitutional law banning abortions after six weeks of pregnancy

60

Percentage of American Muslims who say they've faced religious discrimination over the past year

64%

Increase in North Carolina's viewership of transgender porn at GameLink since the state barred transgender choice in bathrooms

"Republicans are in kind of a bind since their best hope for stopping Donald Trump is a guy who's the lovechild of Joe McCarthy and Dracula."

Minnesota Sen. Al Franken, describing Ted Cruz

SABOTEURS

JOHN KLINE, Minnesota's Most Reprehensible Congressman™, is plotting one last act of evil before he leaves Capitol Hill.

In response to soaring childhood obesity rates, the Obama administration pushed through the Healthy, Hunger-Free Kids Act, which forces schools to provide healthier lunchroom fare. Now Kline is attempting to sabotage the rules, claiming healthy food is too expensive.

But the bigger elephant in the room is the processed food industry, which is none too pleased about getting iced out of this captive market. The industry has given Kline \$262,000, enough to forget any concerns he might have about child nutrition.

POPULAR STORIES

AT CITYPAGES.COM

53 things you might not know about **PRINCE**

Always picture **PRINCE RIDING HIS BIKE** toward Paisley Park

Prince's sister **TYKA NELSON** steps out of her brother's shadow

BEST OF THE TWIN CITIES 2016

RED'S SAVOY PIZZA OWNER accused of racism toward customer

WORLD'S MEANEST MOM

Tries selling her daughter's truck on Craigslist

How do you get through to a kid who just won't listen?

One classic move parents have been trying forever is to threaten to permanently take away one of the child's prized possessions. A Playstation, maybe, or a laptop.

Or the car. In some places, taking away the wheels is as good as grounding the kid. Then again, such threats are idle if you won't go through with them.

This was the thinking of one mom in Almelund, a tiny town about 50 miles northeast of the Twin Cities, as she attempted to punish her daughter by listing the girl's prized pickup truck on Craigslist. Though mom could've just posted photos and a description of the truck and sold it as a vehicle free of baggage, she instead went with some public shaming.

"So, because I'm the World's Meanest Mom, and my 15 year old has decided that

her grades don't matter, that she can disrespect myself and her siblings on a daily basis, and that she has the right to skip school and run away from home, I currently have every kid's teenage dream vehicle up for sale (because it's titled in my name, I can do that, you see)."

Whoa.

Maybe you're not with her on the assertion that a 1998 Dodge Ram with 158,000 miles is "every kid's teenage dream vehicle." But you'll have to give her credit for a strong entry in this year's World's Meanest Mom contest.

She's lookin' for \$2,750, and advises that the truck will need a new muffler and windshield. Though, she adds, she'll "throw in brake pads I have sitting here." Frankly, we think she's underestimating the added value of celebrity ownership. Who wouldn't want to drive a sweet truck previously owned by the World's Meanest Mom?



A mom resorts to public shaming over a daughter's behavior.

JUPITERIMAGES

There's a twist on the sale at the end, though: "If the person driving the truck will be attending North Branch high school next year, you will get a \$300 discount. Why? Because I AM the World's Meanest Mom, and would love for her to be reminded every day next year of the mistakes she made...."

Yikes.

The ad was subsequently removed from

Craigslist after it was "flagged for removal," and the web link is now dead.

It's possible mom is selling the truck by other means. To that end, she did write she's open to a "REASONABLE offer," but that doesn't include "your Xbox, or your 80cc dirt bike that's currently sitting in milk crates."

Maybe she'd settle for \$500 and some parenting advice. —MIKE MULLEN

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Shuttling to Mystic Lake

Blackjack as therapy, at \$1.25 a hand

Day 1: A small, bird-like woman in a white satin jacket and matching mane perches on the curb in front of a Wells Fargo in south Minneapolis on a Sunday morning. At 11:41 a.m., a huge purple bus coasts to a stop right in front of her. The woman closes her book and takes the first spot at the front of the bus.

Mystic Lake Casino has 13 of these shuttles, sweeping up gamblers each day from around the Twin Cities.

On this day, they're almost all retirement age and alone.

Our gaudily colored bus winds through Uptown, rolling past patio brunchers. They stop, mid-bite, and gawk. Some burst out laughing.

Twenty minutes later the tree-lined scenery gives way to big-box furniture stores and hotels. Beyond this stretch, the town of Prior Lake seems like a few enormous cul-de-sacs blocked on either side by farms. If Timmy hits the ball over the fence, he'll have to fight a cow to get it back.

I have \$80 in my wallet and six days before my next paycheck.

At a blackjack table, the dealer, a gentlemanly older man, stops just before he deals the cards and looks at me. "Do you know how to play?" he asks.

"Oh," I say. "Yeah."

This is both true and wrong.

My bizarre, pattern-free blackjack style perplexes dealers and players. The guy to my left, a big-boned business major grad of Winona State, is visibly disgusted. "Ugh," he mutters, "you gotta' hit on that one, bro." On one busted hand, the older

Chinese woman to my right just looks at me searchingly.

"Why?" she says. I shrug.

On sheer luck, I survive the day without going broke. I've lost \$10 and not a small amount of my dignity. I decide to come back the next day.

Day 2: My bus seat is two rows up from a woman in her 40s and her older companion. Mother and daughter. Daughter's dishing about her bum boyfriend who wants credit for having taken the trash out. "If I stopped doing the dishes," she says, "he wouldn't even look at the sink for a month."

She and a friend with an equally lazy man are making plans to run away together, she tells Mom.

This pairing, of adult children and their elderly parents, is ubiquitous at the casino. Addictive gambling ruins families. But the harmless, low-stakes kind is also bringing a lot of them together.

I sit in on a blackjack game with a \$1 minimum. The casino once wanted to cut off such cheap play — not enough profit in it, they thought — so now we pay \$0.25 a hand, a little tax for cheap fun.

The dealer is a tall, slight man with trimmed hair and an easy demeanor. He could be helping us at a hardware store. In the first hour, he busts a lot, and keeps giving us chips. He's happy about this. Mystic Lake already makes more money than we can imagine, he says.

A sardonic old woman marking the corner seat is dropping exactly \$1 a hand and just keeping afloat, sometimes asking our dealer what to do. I'm charmed.

I also make \$50.

I take a break and do a few laps around the casino. When I'd told Minneapolis friends (picture: those gawking, laughing brunch-eaters) I was taking the bus to Mystic Lake, they said it just sounds sad, all those lonely people throwing their money away.

In truth, I've seen much more sadness and anger in Minneapolis bars, and far worse treatment of our fellow humans in its strip clubs. Only here, at the casino, do strangers wish each other good luck.

These retirees could be at home watching TV or waiting by the phone for the kids' calls. Instead they come here. I see a curly-haired lady go jogging up to the cashier counter waving her slot machine receipt in the air. "Hi, Christopher!" she exclaims to her handsome young cashier. "It's so nice to see you! I just had to get out of the house today."

This scene is still on my mind when I wash back up at the blackjack table. The same sweet woman is still there, some two hours later.

Our affable dealer cedes the table to a black-eyed man with fast hands and little patience for amateur hour. He flicks cards robotically and collects our losses just as quickly. No one talks. We just bet, lose, frown, bet again.

We're hemorrhaging money. I'm down to \$40. The old woman is buying back in. Why?

At one point she cashes in \$25 worth of her stock-in-trade white chips (\$1) and reserved, regarded red (\$5) for a cherished green (\$25) piece. She holds it up to me.

"I'm taking this one home," she says.



Mike Mullen

"It's not getting spent."

I laugh. Then the last word sticks like knife-point. "Spent."

She's not playing. She's paying. She's buying a little companionship for \$1.25 a hand. Unmarried, no kids, older siblings, these tables are her social scene. I wish I were better company. I wish her cards were better.

Then they are. We start hitting 21s, 20s, 19s, 18s, staying. Our dealer's busting every other hand. It's happening just as fast as our losses did. I forget \$5 and bet \$10, \$15, \$20 a hand. I get it all back fast and blow past what I came with. It takes 30 minutes, feels like 10.

I've got a bus to catch.

Good luck, I tell my companion. God do I mean it.

After cashing out I take one last pass and see our serpentine dealer has gone, his space filled by a friendly woman a generation younger than the old woman. This new dealer could've been her daughter. I watch a couple minutes.

They're talking more than they're playing. ☐

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1958-2016

REMEMBERING
PRINCE



The collective heart of the Twin Cities shattered into a million purple pieces last Thursday.

That's when Prince Rogers Nelson, our proudest export and favorite son, was discovered dead at his Paisley Park compound in Chanhassen, Minnesota. The Minneapolis-born music icon was only 57.

Since his death, the cause of which remains unknown, worldwide press have rhapsodized to the point of hyperbole about Prince's otherworldly talents and profound impact on pop music. Except, when it comes to the Purple One, it's tough to overstate anything.

The seven Grammys, the Golden Globe, the Academy Award, the virtuosic mastery of every instrument he encountered, the mythic persona he cultivated, the singular and revolutionary artistic vision he possessed that transcended race, culture, and sex — these aren't tall tales and they're not half-truths

amplified by mourning.

They're the legendary parts that composed Prince, an unparalleled musical force who was taken too soon, but whose work will radiate into eternity.

But for now, we're looking back.

City Pages was born as Sweet Potato in 1979, one year after Prince issued his debut album, *For You*. We hit the dusty archives to unearth our best Prince coverage and commentary. The following is an abridged sketch of the hundreds of stories City Pages ran while cataloguing the greatest musician to ever come out of Minneapolis. Most of these clips have been edited down substantially, and dozens more were lost to the cutting room floor.

What emerges is a portrait of an artist who existed in rarified air from the start, one who made good on his prodigious gifts and applied them in a fiercely unique fashion.

We'll miss you, Prince, but you made damn sure we'll never forget you.

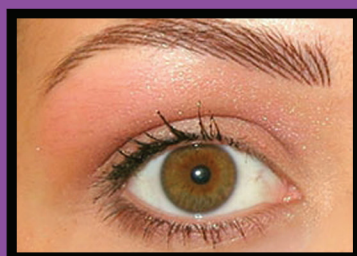


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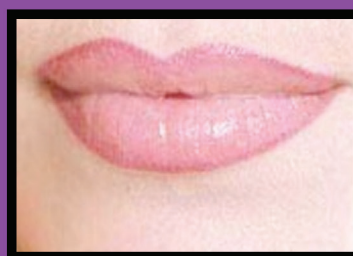
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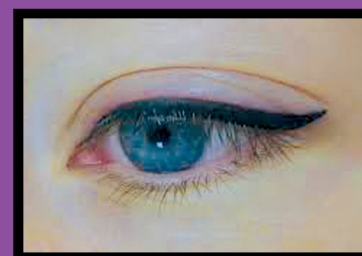
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January 19, 1979

When local disc jockey Kyle Ray introduced Prince's debut concert at the Capri Theater in north Minneapolis earlier this month, he hallelujahed in the tradition of Muhammad Ali: "The power and the glory, the Minneapolis story — PRINCE." He wasn't just fanning the audience. At 18, this young black wizard from the Twin Cities plays countless instruments, and wrote, arranged, produced, played, and sang everything on his first album [1978's *For You*]. He is indeed powerful.

Prince is the sixth youngest in a family of ten, mother and father included. His father plays piano and writes music, and performed in a swing band. "My dad called my piano playing 'banging,' and didn't pay much attention to it," Prince said. "I guess I was seven then. I never really listened to music, either, and I still don't very much. There's never nothin' I can get into. If I listen to a record, I hear something that I'd like to do differently, and I become too critical of it. You shouldn't be that way, 'cuz the group took their time and effort and worked on it. I'd rather just do my own thing."

His high school days at Minneapolis Central thoroughly bored him, and once his music teachers discovered they had a monster talent on their hands, they left him completely alone. "They'd just lock



COURTESY OF ALLEN BEAULIEU

me in a room, once they understood what I was doing. I skipped school a lot, but I graduated early; dismissal was my favorite time of day. I believe in teachers, but not for me. Anything creative I don't think can be taught, otherwise you get somebody else's style; it's not yours, it's theirs."

"The music end of my life I'll probably

always do, but not the business end," said Prince softly. "I hate plane rides, too. I'd rather stay at home and rehearse, or play in the studio by myself. I like the quiet here in Minneapolis, and nobody bothers me; I'll always keep a place here." The multi-talented prodigy, who once dreamed of becoming a cowboy or a fireman, lives

Prince getting silly with Morris Day during the 1980-81 Dirty Mind tour

alone with a couple of pet alligators, and chooses not to make the scene very much. He's still underage for most bars in this state. "I used to hang out at the Infinity (a St. Louis Park disco which recently closed) but I'd rather hear loud, live music if I go out at all. Actually, I spend a lot of time in the bathtub thinking. Music and playing is almost like breathing for me," he said shyly in the low voice that belies his performing falsetto. Prince plans to play here again soon, once the tour is set. "But before I can do that, I have to go to New York and L.A. and that means more plane rides," he winced. Since his career might rest on the wings of those planes, I urged him to get used to it. "Well, I may not stay in music, you know. If I get bored, I may become an artist, a painter — I do that too. Or I might become a janitor or something else," he shrugged. Given Prince's age and his remarkable abilities, it's safer to assume that "the Minneapolis story" will spend more time in the air and on the airways than he will mopping up.

—MARTIN KELLER, FOR THE TWIN CITIES READER

December, 1979

While Prince's touch isn't golden yet, it does shimmer. What we have here is

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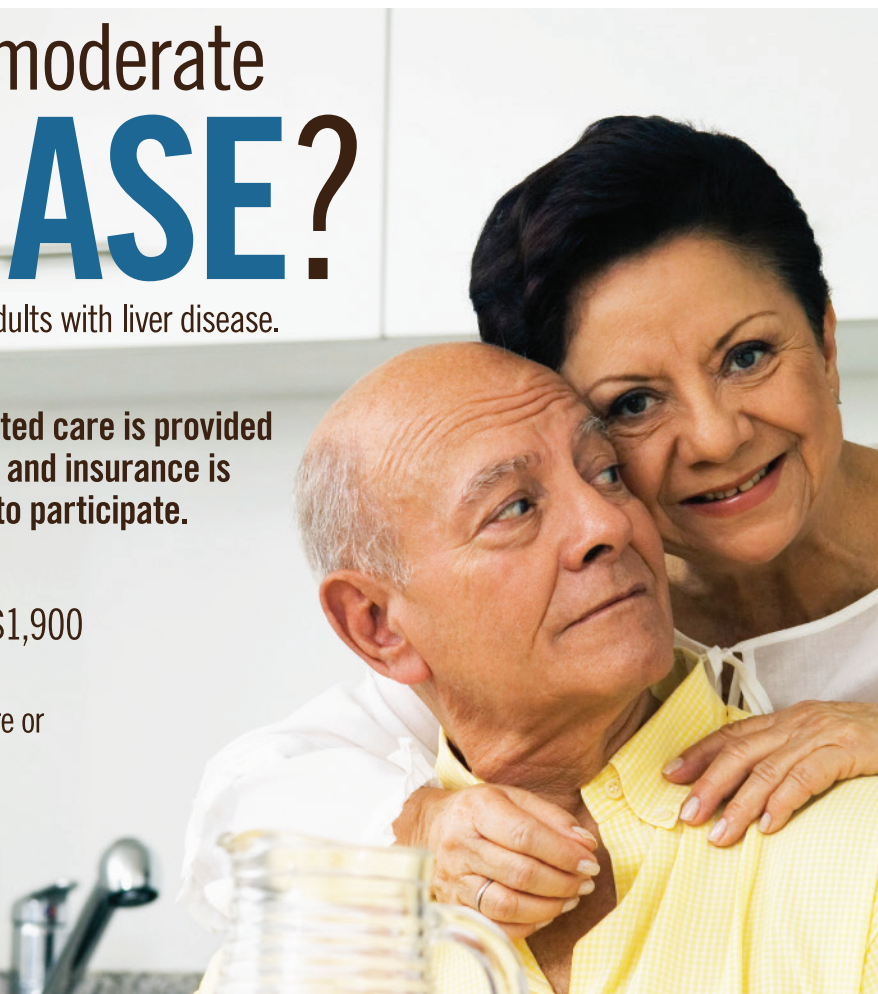
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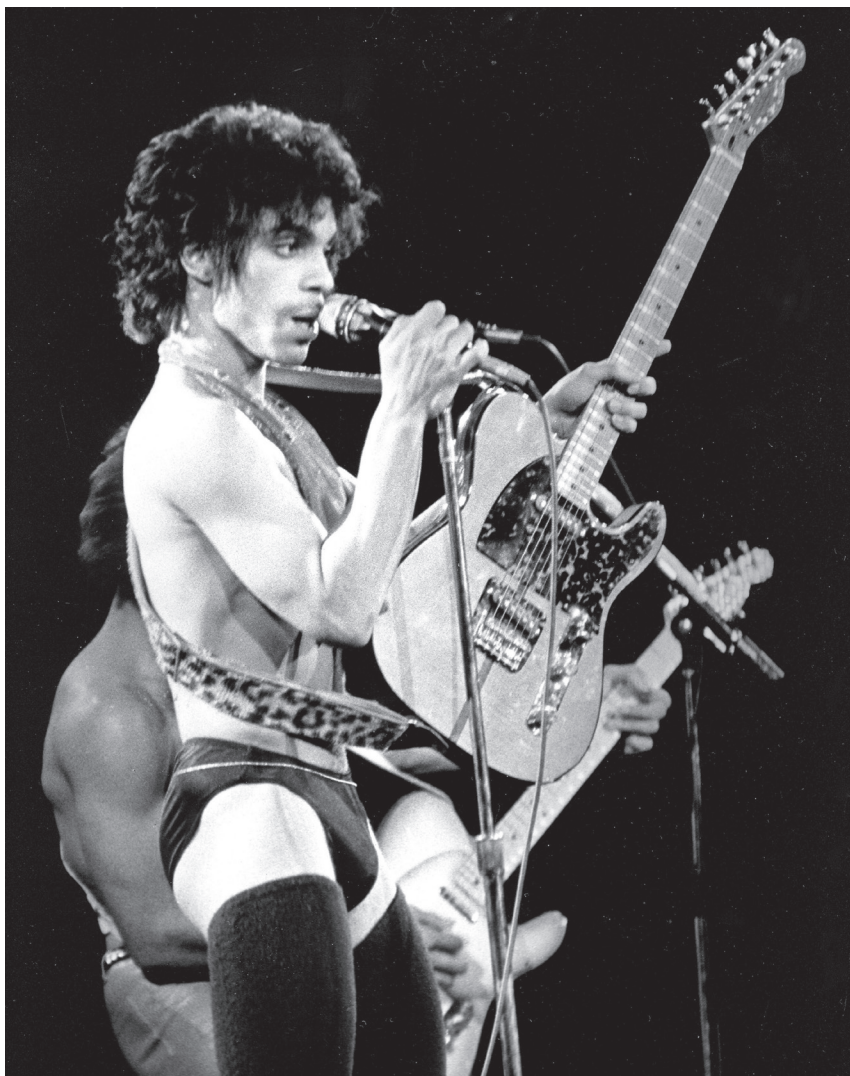
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Prince smoldering on stage in 1980

LENI SINCLAIR/GETTY IMAGES

something like genius unfolding. Prince is still in the bud. Where else did you think a groove got started? —FRANK SCHWARTZ

January 21, 1981

Clad only in matching zebra striped vest and briefs, high-heeled boots, and thigh-high stockings, Prince prances about the Orpheum stage like a stripped-down version of Gene Simmons in a drag show. He drops to his knees. He's down, but he's hurt only by a would-be lover who hasn't yet heard his message. He coos like Smokey Robinson, telling them in the front rows, "I'm still waiting...." Swoons and then shrieks flood the hall.

In a minute, the young black singer is back on his feet. He straps on his axe and begins knocking out the heavy-metal lead line from "Bambi," a song sung to a lesbian to convince her that it "is better with a man." The young man everyone knows simply as Prince finishes off "Bambi" and starts in with his big soul hit, "I Wanna Be Your Lover."

For You was released in 1978. Warner Bros. did the buying, but most major labels went along in the bidding process. It sold between 150,000-200,000 copies, while

"Soft and Wet," the single from the LP, sold around 350,000. His second LP [1979's *Prince*], went platinum, Prince went on tour, and the national press started paying attention.

With his multi-racial appeal, his marble-cake combo, and a head still full of jams, Prince may be the best thing to come out of Minnesota since Dylan. Prince may soon rise to rock's royal throne as his music tumbles the walls between black and white, rock and funk. —MARTIN KELLER

October 8, 1981

What was supposed to be a secret "dress rehearsal" for Prince and band at Sam's [which later became First Avenue] Monday night turned into a blockbuster sellout, and maybe the best live club gig this year. Prince had booked the club last week in order to run through the show he and his troupe will perform this weekend at the Los Angeles Coliseum, when they open for the Rolling Stones. By 11 p.m., Sam's had almost reached capacity. (The hush-hush, word-of-mouth strategy for the sneak preview had obviously run amok over the weekend.)

The nine-song show was simply tre-

mendous. It mixed songs from the new album with older material like "Why You Wanna Treat Me So Bad," and a smattering of *Dirty Mind* ("Head," "Party Up," and the title track). Looking more like Edgar Allan Poe in Civil War clothing than Sly Stone on a rock 'n' funk roll, Prince pirated about the stage, throwing suggestive looks at an adoring audience. The new songs sounded as powerful as any from *Dirty Mind*. He opened with a wild rave-up about standing up and organizing, mixing in funny bits about life-as-tourism. Another tune, one whose title he didn't want to announce "cuz my dad's here tonight," was a swingin', boogie-styled number all about "jacking you off."

The band burned through "Controversy," complete with a recitation of the Lord's Prayer at the bridge.

Meanwhile in Los Angeles, the word on the street is that the California press is going out *en masse* to see Prince this weekend, *not* the Stones. Prince's new album, *Controversy*, is due out soon. His royal badness has reportedly dedicated the record to one of his favorite songwriters and artists, Joni Mitchell. For real. —MARTIAN COLOUR

November 5, 1981

Since Prince's Bambi prettiness makes him appear extremely androgynous, and his lineage makes him appear as mixed blood, it's inevitable that we speak of him as the perfect, composite American pop star for the '80s. And his ambitions are that lofty, thank God. Hell, even Rolling Stones fans find him threatening. Maybe it's Prince's cockiness, or that he dares to be prissy and still call himself a man. For me, it's precisely that quality of brashness that makes Prince so appealing. —R. ANDERSON

March 4, 1982

You've read about him in every rag and mag from Newsweek to the New York

cutting a diesel-driven swath through the ambiguous layers of race and sexuality. Sure he carries pillow talk to ridiculous heights, but forget all that — it's just his flashy way of coming on. The dance steps are done in Humphrey Bogart's trench coat; a crack band executes the songs. Tonight, our own Prince comes home. A special dance floor will be available up front, and with the Time turning out its funk hits in the opening set, the evening promises to be filled with nothing short of ardent brilliance, even if it is at the Met.

—MARTIN KELLER

May 27, 1982

There His Royal Badness stood in a swash-buckling pose among his band members, sporting different-colored cowboy boots, wrap-around shades, a shirt open to the navel, and the familiar studded trench coat. "When will they give the award for the Best Ass?" Prince quipped as the crowd roared out with a standing ovation. —MARTIAN COLOUR

November 17, 1982

It must be interesting to head a dynasty by the time you're 23, and it looks like that's what Prince is doing. First came the Time, who reportedly began as a live vehicle for Prince's extracurricular writing and producing exercises. Then Vanity 6, a female trio in classy lingerie doing a brazen distaff version of *Dirty Mind*. Add Prince's undeniably charismatic stage presence, multi-instrumental musical ability, and rather bizarre psycho-sexual stances, and you have the makings of a legend.

—TONY GLOVER

August 10, 1983

At last Wednesday's benefit for the Minnesota Dance Theater at First Avenue, with band and new guitarist Wendy near peak form, Prince played an exhilarating hour or so set in what may have been the

**"ANYTHING CREATIVE I DON'T
THINK CAN BE TAUGHT,
OTHERWISE YOU GET
SOMEBODY ELSE'S STYLE;
IT'S NOT YOURS, IT'S THEIRS."**

Rocker, from Rolling Stone to Jet. The albums speak for themselves, but the live shows are something else again — lusty and legendary. Prince's sexual politics make how-to coupling manuals obsolete, while

kid's sweatiest, most soulful hometown performance yet. Previewing five new tunes and doing his first cover ever — Joni Mitchell's "Case of You," in abbreviated form — the purple prancer dished out

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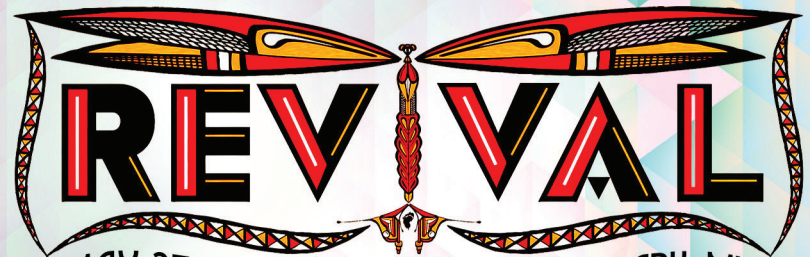
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something called “Computer Blues” (a hard rocker); two new ballads, one a long guitar-edged thing about “purple rain,” and “I Go Crazy”; plus a potentially flammable hit titled “I Will Die for You,” easily the best new song of the lot. Said one observer at weekend party, “Prince makes Jagger look clumsy and sloppy.” —MARTIAN COLOUR

November 23, 1983

Friday night, downtown Minneapolis. The production crew of *Purple Rain* has been standing in a drafty alley for about four hours. Prince sits in a canvas chair up front, his tiny body swaddled in a gray overcoat with a fur collar. Nobody bothers him; his bodyguard Chick, a gray-bearded hulk with a 56-inch neck, surveys the crowd balefully.

The International Lover sashays onto the set silently, goes up on tiptoe to see what’s going on. Nobody turns around. Nobody acknowledges his presence.

“Actually, no one talks to Prince really, except for the directors and the makeup people,” says Byron Hechter, Prince’s lookalike stand-in for the movie. “I’ve seen a few people come up to him that weren’t supposed to, and Chick told them to go away.”

By Christmas, *Purple Rain* will be in the can, and Prince will retire to his lakeside

mansion to work on the soundtrack album, scheduled for release in April in conjunction with the film. His oh-so-bad face will be plastered on billboards everywhere, and the Dylanesque title song of his movie will blare out of every car radio and cassette player on Hennepin Avenue. —PHIL DAVIES

August 8, 1984

On the screen [in *Purple Rain*], his presence lives up to the purple prose it has spawned. Stylish, sensual — and perpetually self-absorbed — his persona recalls James Dean and the best of a whole generation of rock ‘n’ roll heroes, evoking simultaneous feelings of identification and pathos. —STEVE PERRY

August 22, 1984

Everyone and his brother is hyping Prince these days — we thought we’d dig up something *banal* about him.

This was about 13 years ago. Class Piano,

Bryant Junior High. At the time, says Prince’s piano teacher, Mary Ann Stark, the prodigy was self-absorbed, unhappy, and not very articulate, but tremendously gifted. “I couldn’t teach him a thing,” she confesses.

For a month, Stark found a tack on her chair every morning. She was convinced Prince Nelson put it there — “I think I might have seen him do it.” And every day she waited till no one was looking, then brushed it off and sat down.

Meanwhile, the diminutive artist noodled away brilliantly on the keyboards. Occasionally he might call the instructor over and ask what a B flat minor 7th chord was — “he could play it, but he didn’t know the name for anything.”

So Stark tried to teach Prince about musical notation. Often she reminded him that John Lennon had had to learn how to

read music and that writing it down was a protection against someone stealing it, but the sullen composer would just glare at her. Stark became intrigued by him: “I would have given my left arm to crawl inside that kid’s head.”

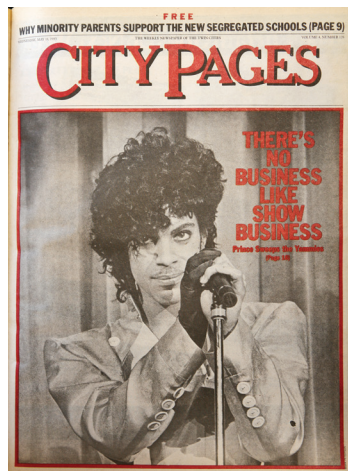
So one day she decided to sit on the tack. She walked to the chair briskly, lowered herself on the tack in such a way that it wouldn’t pierce her, and let out a fake howl. Then she shot a glance at the budding genius. “He smiled,” she reports. “It was one of the only times he did.” —PHILIP WEISS

November 7, 1984

Prince, music’s world-champion at the moment, opens his *Purple Rain* tour in Detroit tonight with the first of seven sold-out shows, but somehow Motor City hasn’t quite caught on. The waitress at a restaurant near the concert hall shrugs; she’s only seen the regulars today — no fuss and nobody special. Down at Bert’s Bar, home of live jazz and doughy pizza, Janice the bartender frowns. Prince *who*?

At 7:55, press cattle are herded to their seats. I turn around and discover a chorus of four teen angels: Lesli, Christine, Ruth, and Bethany. Maybe 15 years old. From Rochester, Michigan.

Q. What is it about Prince that gets to you?



Prince on the cover of City Pages in 1983
MARK PETERSON



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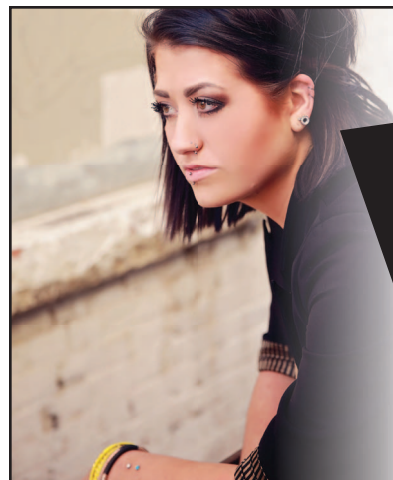
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Prince backstage during the 1980-81 Dirty Mind tour

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"He's massive!"

"He's awesome! He's the best thing on earth!"

"Take a look at that body! Who wouldn't fuck Prince?"

It's been 20 minutes between sets. The lights go down, the curtain comes up, but the curtain falls again. A false start. Already the teens behind me are shrieking like police whistles. "What if Prince is terrible?" I ask them in a moment of mean boredom. "He won't be," is the answer. "He can't be."

He isn't. The very first show of a tour that'll last till next June is visually and musically spectacular. When the first synth note reverberates ominously from the stage, the Rochester Four become hysterical. "Can you believe we're here?" one asks incredulously. "I'll never forget this as long as I live!"

It might be the most meticulously calculated show in pop history. Prince, a knight in white satin, materializes in a cloud of smoke from beneath the stage, as though ascending from some video underworld. Throwing his cloak aside, he stalks the stage in trademark impatience, twirls

abruptly, grabs the mike, and falls to the floor screaming bloody rock 'n' roll.

The show is a series of building, endless, erupting crescendos — every song staged as if it were the final encore, each one a production number rehearsed down to the smallest step or gesture. Prince sticks primarily to radio material, his opening salvo consisting of "Let's Go Crazy," "Delirious," "1999," and "Little Red Corvette."

Prince turns "God" into a Sunday school singalong, then slumps over the piano, his body limp for 30 seconds. For a minute. Just as the crowd begins to consider the awful possibility that Prince maybe *died* onstage, a leg jerks in spasm. Prince jumps up. "What's the difference between life and death?" he asks the crowd, a philosophy professor demanding a response. "God. Now, do you wanna spend the night? You do? You will?" Sudden purple lights reveal an elegant bathtub at the top of a staircase. Prince walks seductively up the stairs, takes off his shirt, slides into the tub. Prince and porcelain sink slowly into the stage, disappearing just as the arena goes dark.

In the course of the show, Prince incorporates dozens of sexual moves and vir-

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tually every imaginable special effect — waterfalls of smoke, a laser TV, strobes, a multi-colored computer light display. We see him in costumes ranging from black leather to what looks like purple saran wrap.

Prince collapses on stage, feigning exhaustion, then leaps up to play it all again. He picks up a guitar, strokes it and points it at the crowd. A thick stream of water gushes from the end of the instrument. Then he's back for "Purple Rain," spinning out Hendrix-influenced musical webs until the whole evening simply washes into sweat, smoke, and the numb delirium of absolute illusion. "Thank you.

At one point, Prince went up to one of his male back-up singers and pulled his underwear over the back of his pants and then went to the mike and said "Snuggly." Pretty funny. —HEATHER KEENA

September 21, 1988

Prince's entertaining, amusing psychosis dominated the [Lovesexy] show. It was a two-hour exercise in confusion. It was a weird, mentally debilitating Vegas-ish trip through a circus of sex and God, funk and fun. The fact that everybody had to change key and tempo every 10 seconds didn't help. It felt like Prince was trying to expunge a confidence problem (probably

**"GOD PUT ME HERE...
I'LL STAY HERE
THE REST OF MY LIFE."**

Thank you," is his benign farewell. "May you live to see the dawn." —GREG LINDER

July 23, 1986

MTV giveaways aside, it's easy to see why Prince's *Under the Cherry Moon* premiered in Sheridan, Wyoming. If you were the director and you'd made a film this bad, you'd premiere it in an obscure place too.

—G.S. BRENNAN

April 22, 1987

Sign o' the Times is the first Prince (hold the Revolution) record since 1999. It's weird, introspective, very playful, and not at all aimed at the mainstream the way *Purple Rain* was. —MICHAEL WELCH

September 9, 1987

Armed with the assurance of "inside information," I arrived at Rupert's nightclub at about 8:30 p.m. Lots of people with much hair and even more fur slid wordlessly past. We knew our place, and our eyes followed them reverently through the door. They were the Entourage.

When we entered the room, which had only moments before seemed to be some intangible, smoky nirvana, Sheila E. was bashing out a monster drum solo. Prince soon emerged, wearing a little black number with suspenders that looked like something out of a gangster musical.

He played songs from *Sign o' the Times*, *Parade*, *Purple Rain*, and 1999, coordinating his outfits accordingly. He had everyone in the room under his little thumb, including the band; even when things seemed to be getting real loose, it was planned loose.

brought on by the Strib's pronouncement that he is commercially washed up — yeah, right). —MICHAEL WELCH

February 14, 1990

All he did in the '80s was reinvent funk, interject ideas about rhythm and record production that'll filter through music for years to come (just like 1999 made itself felt years after the fact, in '85-'86), and translate developments on the margin (in hip-hop and house to name a couple) to a pop setting. The only sure bet for the '90s is that he'll continue to reinvent his music and his bad self; if he was the James Brown of this era, he may go on to become the Duke Ellington of the next. What will that mean in the digital age? He'll let you know. —STEVE PERRY

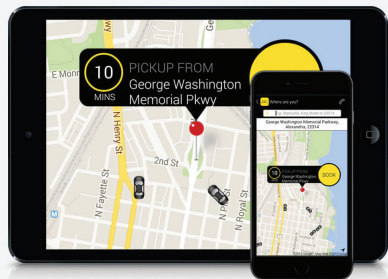
August 22, 1990

One measure of *Graffiti Bridge*'s brilliance is its thorough ease in absorbing all the innovations of Prince's other post-*Purple Rain* albums: *Lovesexy*'s dense texturing and adventures in dissonance, particularly in harmony vocals and horn arrangements; *Sign o' the Times*' broad palette of electronic percussion sounds; *Parade*'s excursion into what can only be called baroque funk, in which busy, complicated arrangements are laid atop angular, minimal rhythms so sharp they practically cut. —STEVE PERRY

September 19, 1990

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Prince playing the Met Center in 1988

BRIAN PETERSON

self-conceived, and mistrustful, hungry for validation yet never able to taste it to their satisfaction for more than a moment. “I think artists like Prince and Brown reach a stature that it’s impossible for anyone to vibe on,” Leeds offers. “The rush I get standing at the sound board when the lights go down and 10,000 people start screaming can’t be the same rush you get when you’re the one they’re screaming at. I can’t feel the trauma, the effect that it would have on your emotions and your insecurities.” —STEVE PERRY

October 14, 1992

Minneapolis of the 1960s and ’70s was a cruel city toward children of color. It took a fantastically strong will for Prince to become Prince; if there was a lesson attached to that experience, it was that inventing and reinventing yourself, coupled with a profound distrust of the world outside, was the key to survival. —STEVE PERRY

March 3, 1993

After performing “My Name Is Prince” on the *Arsenio Hall Show* last Thursday, Prince produced a flask of lighter fluid and the October 11, 1992 Star Tribune Variety section — which contained [Jon] Bream’s review of Prince’s latest album — and set fire to it. —JIM WALSH

September 14, 1994

From now on, he announced, he’ll release records in two ways: Warner Bros. will retain the rights to “Prince” and release material from his vaults on their own timetable, and meanwhile (symbol) will release new material on independent labels. His own protests aside, Prince was always a voracious consumer of what critics had to say about him; what could he have made of the shrug accorded to *Lovesexy*? He was probably tempted toward the same

conclusion thousands of working stiffs reach every day when for some reason their best efforts get ignored or censored: Fuck it. They want bullshit, give ’em bullshit.

—STEVE PERRY

November 20, 1996

Last week, Capitol/EMI and the Artist Formerly Known As Prince (heretofore known as “The Artist”), hosted a party for the upcoming release of *Emancipation*, the Artist’s triple-CD comeback. What follows is some of the evening’s dialogue.

“God put me here... I’ll stay here the rest of my life.” (The Artist on his hometown)

“I don’t own Prince’s music. I don’t own ‘Purple Rain.’ But I know how to play it.” (The Artist on the vagaries of the music business)

“I’ve got a record to sell.” (The Artist on why he suddenly decided to make himself available to the press after years of shunning it)

June 23, 1999

UPTOWN was among nine fan websites and two zines against which Prince filed trademark and copyright infringement lawsuits in New York federal court.

“I would be advising Prince not to sue [his own fans],” says Ron Herbert, an Atlanta-based record promoter who has worked with Prince. “But Prince is one of the smartest guys I know, and he has the best people working for him. There just has to be more to the story than what you and I know.” —ANDREW CARTER

February 9, 2000

D’Angelo studies live videotapes of Prince at First Avenue like a coach watching old Super Bowl films. —PETER S. SCHOLTES

July 25, 2001

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Prince negotiated independent, one-record deals with EMI in 1996 and Arista in 1999. When those CDs failed to hit it big, he blamed the labels. In 2000 he changed his name back to Prince, a gesture met mostly with indifference by fans and music writers alike. A new CD was purportedly in the works.

This past May Gotham magazine reported that Prince had become a Jehovah's Witness. In subsequent public appearances, he would speak out about his views on the subordinate role of women in society and vow to erase profanity from his lyrics and onstage vocabulary.

On those increasingly rare occasions when he appears in small venues or at Paisley Park to give his all in a late-night,

July 14, 2004

Summer, 1974. As his bandmates recall, Prince is living in a basement in the home of his friend André Alexander (later André Cymone) on Russell, near Plymouth Avenue. His band practices in the damp room next door, on a red-painted floor crawling with centipedes and spiders. They call themselves Grand Central, having rejected "Phoenix" (from Grand Funk Railroad's 1972 album *Return of the Phoenix*) and "Soul Explosion." The name suggests Central High School in south Minneapolis, which Prince attends, as well as Grand Funk. Prince sings low, like Sly. He covers Grover Washington and Carole King. All the musicians wear Afros. —PETER S. SCHOLTES

"LIKE BOOKS AND BLACK LIVES, ALBUMS STILL MATTER."

last-minute gig, it's still the stuff of legend: Prince lying on the stage, playing the blues on his guitar for 20 minutes, Prince working up a funk for hours, drumming the bass like a rhythm guitar. No medleys. No sermons. Just a good chance that he'll finally beg the crowd to "Shut up already! Damn!"

As far as Alan Leeds is concerned, Prince ought to take that trademark plea to heart. "As a songwriter, Prince will forever be able to write a hit song," says Leeds. "He's brilliant — way more brilliant than people will ever know, because of the mask, the imagery he is so obsessed with. If the guy would just stop caring what people think. If he would just put on a sweater and blue jeans, go on a theater tour without a band, sit at a piano, and just play. Man. It would triple his fan base. It would blow people away." —DAVID SCHIMKE

September 3, 2003

Curtiss A: "I opened for Prince the first time he played First Avenue in 1980. I have this great memory of thinking that it was nice of him to allow me to open for him, and then later realizing that he really did that just to crush me. You know: 'You guys think this is the top thing in town? Well, here: Minneapolis got a brand new bag.'"

Christine Knox-Davidek, scenester, makeup artist: "Women would run after him just screaming, 'Prince! Prince!' They usually were wearing lingerie."

— PETER S. SCHOLTES

December 15, 2004

Kicking ass with Beyoncé at the Grammy Awards, Prince initiates a year of relevance. Subsequent kicking of ass is reported from his Rock and Roll Hall of Fame induction ceremony, several sold-out shows at the Xcel Energy Center, and reunions with old friends back at Paisley Park.

—PETER S. SCHOLTES

December 20, 2006

Prince kicks ass on *Saturday Night Live* this month, kicks ass at the Orpheum (inviting guests back to Paisley Park for a Legendary Combo afterparty), then refrains from kicking ass on the road — instead launching a scheme to turn Elvis on us, taking up residence at the Rio Hotel and Casino in Las Vegas and performing there regularly. —PETER S. SCHOLTES

July 11, 2007

The orbital convergence of the Kid and First Avenue is a rare [his first in 20 years] celestial phenomenon that might not be repeated and therefore cannot be missed.

While getting some fresh air during an extended instrumental jam, I hear a host of rumors: Steve Jobs is on the guest list. Sandra Bullock and Elvis Costello are hanging out in the VIP lounge. The police are about to shut down the show.

Multiple sources confirm that last one, and the night ends without the wished-for revue of beloved Prince hits. But before he leaves, he looks out at the brimming



Prince and 3RDEYEGIRL rocking the 2013 Billboard Music Awards in Las Vegas

CHRIS PIZZELLO/INVISION/AP

house and declares, “I’ll be back. I promise U.” —SARAH ASKARI

July 15, 2009

When he packed up Paisley and left for Los Angeles some years ago, we missed the crazy parties in Chanhassen and regular sightings at random Minneapolis haunts.

We never wanted to be your weekend lover, Prince.

So when we heard from several sources that we were getting our pop icon back, we felt oddly validated and most certainly excited. A sighting this weekend confirmed it: Prince has returned.

Jay “Strangelove” Tappe said he saw Prince sitting in the VIP section of [Minneapolis club Envy], where he remained for about an hour and then quietly left.

“I flashed him a peace sign and he flashed me one back,” said Tappe. “He was bobbing his head by himself. Just chillin’ like he always does.” —JEN BOYLES

May 17, 2010

Prince blended in with the swarm of Gayngs members coming on and off stage, standing near the [First Ave] green room and requesting that a sound man plug in his guitar. He played along off stage for a short while before unplugging and heading out to the parking garage. —ANDREA SWENSSON

December 15, 2010

After debuting a few tracks on the Current and giving out his album as a free insert in U.K. newspapers, Prince announces a run of five shows in New York and New Jersey in honor of his album *20Ten*. To promote the shows, the Purple Yoda crashes an episode of *The View*, causing co-host Sherri Shepherd to fly into a tizzy and blurt out, “You don’t understand,

I have wanted to make love to you my whole life!” —ANDREA SWENSSON

June 7, 2011

NBA star Carlos Boozer was Prince’s Los Angeles landlord in 2006 and he later sued the Purple One for painting his symbol on the house’s exterior and installing monogrammed carpeting.

Prince would stay awake for days on end when he was in the studio.

When Prince’s alias was the unpronounceable symbol, some staffers at Paisley Park just referred to him as “the dude.”

Prince once paid a salon in Washington, D.C., to close down, black out all the windows, and do his hair.

—ANDREA SWENSSON, JEN BOYLES

December 25, 2013

One magical week this November, comedian Dave Chappelle bombarded the Twin Cities with eight shows at First Avenue and four at Pantages. Credit the “Purple Rain” allure of First Avenue. On his final night, he staged a 2 a.m. charity basketball game that included a pancake dinner, and that Prince himself attended. —PATRICK STEPHENSON

January 22, 2014

Nate Kranz, general manager, First Avenue: “[Prince] was playing air guitar to Mason Jennings. He was just like a guy up in the DJ booth, and during one song all of a sudden he needed to jam.” —REED FISCHER

February 9, 2015

Prince showed his exasperation with the Grammys in the middle of the show’s third hour. “Albums. Remember those?” he said after making his way to the stage to present Album of the Year. “Albums still matter. Like books and black lives, albums still matter.” —REED FISCHER

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Mourning Prince last week outside of Paisley Park

AP PHOTO/JIM MONE

March 23, 2015

The usual comments about him smelling nice were on point. Prince strolled into the room [at Paisley Park] wearing a long-sleeved shirt with his face on it and sat down.

The room belonged to Prince. He directed the conversation and peppered it with his thoughts about how the music business has evolved. He mentioned meeting with Apple to discuss iTunes about a decade ago, and being unimpressed with how few albums they sold at that time. When Spotify was mentioned, he asked for an explanation of what it was. —REED FISCHER

August 10, 2015

In a rare meeting, Prince assembled 10 journalists at Paisley Park for an interview about the business of music.

"Record contracts are just like — I'm gonna say the word — slavery," he told the group, according to NPR. "I would tell any young artist ... don't sign."

Prince also dissed radio giant Clear Channel and advocated a direct, artist-to-fan model for music distribution. When asked how he plans to spread his word, he laughed and informed the journalists, "That's why you're here." —JAY BOLLER

February 10, 2016

Kendrick Lamar wanted Prince to feature on his album *To Pimp a Butterfly*, but says the session never made it to the recording stage. "We got to a point where we were just talking in the studio," Lamar told Rolling Stone. "I didn't trip over getting a song done. I really appreciate the actual game he was giving me. He took control of his music." —JARED HEMMING

March 1, 2016

Here's the amazing moment when

Replacements frontman Paul Westerberg first met Prince, as it appears in Bob Mehr's new 'Mats biography, *Trouble Boys*:

"Prince was rumored to have lurked in the shadows at some of the Replacements shows at First Avenue, but it was in the bathroom of a club in St. Paul where Westerberg finally ran into him.

'Oh, hey,' said Westerberg, seeing the dolled-up singer standing next to him at the urinal. 'What's up, man?'

Prince turned and responded in cryptic fashion: 'Life.'" —JAY BOLLER

April 21, 2016

Prince died Thursday at his Paisley Park studio/venue in Chanhassen, Minnesota. The Minnesota-born music icon was 57.

The Carver County Sheriff's Office responded to a "medical situation" at Paisley Park around 10 a.m. Thursday. County dispatch broadcast the incident by saying "a medical, Paisley Park... for a male down not breathing."

Prince was briefly hospitalized last Friday after an unscheduled plane landing in Illinois. He was reportedly suffering from flu-like symptoms. He threw a dance party at Paisley Park the following night. —JAY BOLLER

April 21, 2016

Tina Evans drove with her brother to Paisley Park to pay her respects. She spoke of Prince like he was a childhood friend.

"Back when we were young, he'd say stuff you weren't supposed to say, and he'd do shit you weren't supposed to do," Evans said. "He was cool, sexy, hot."

In Minneapolis, mourners assembled outside First Avenue. A mound of flowers grew beneath Prince's star on First Ave's outer wall. —JARED HEMMING



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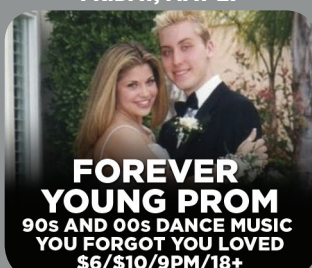
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SASHA LANDSKOV

BY MECCA BOS

When Chipotle had its Very Bad Year dealing with multiple food poisoning crises all over the country, it rocked American diners to their very core. Where would we have it our way, abundantly, healthily, cheaply, consciously, and deliciously?

Catrina's.

The local, indie strip-mall newcomers (there's one on either side of the river) offer some, if not all, of those imperatives.

Catrina's is fast-casual, a setup that Chipotle certainly didn't invent but certainly made famous and which is now one of the fastest-growing restaurant sectors. Step right up, see so many ingredients laid out before your very eyes. Watch with obsessive focus as a guy rains it all down upon your tortilla, your bowl, your taco, your torta.

At Catrina's, they actually do one better than that. Ask for a sampler of every protein selection, and they'll gladly oblige. That is helpful, because they offer 10 selections, and it can be difficult to choose: seasoned chicken breast, ground beef, steak, barbacoa, pastor, carnitas, chorizo, tinga, pollo verde, picadillo (spicy ground beef with potatoes), and chicharron.

The accompaniments are similarly multitudinous, which is at turns a blessing and a curse. The sheer number of offerings can be paralyzing: lettuce, sour cream, jalapeno raw or pickled, cilantro, onion, cheese, corn, pico, tomato, guacamole, bean/corn combo, Mexican rice, white rice, black beans, refried beans, and seven varieties of salsa (mild, citrus jalapeño, roasted tomatillo, arbol, pineapple habanero, ghost pepper, and quemada), most of them very good. There is also the option of hard shell corn,

soft shell corn, flour tortillas, tortas, and bowls. If you're keeping track, Catrina's has the "have it your way" box well and good checked.

And, in gluttonous Chipotle diner tradition, they're more than happy to twist your burrito "with everything," meaning all the toppings. The result is something roughly the size and shape of a pork roast. They do it with aplomb, without busting the tortilla. You can even choose to double your meat, including two different choices, at no extra charge.

If you like Tinga, the smoky, bright, and funky braised chicken, then you will definitely like it here. We also loved the pastor, though it didn't eat like a traditional on-the-spit version, and there was no evidence of one in sight. Instead, a stewy concoction of diced pork lingered in an earthy, addictive brick-red sauce, thick with chile, cumin,

CATRINA'S

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and garlic. When paired with the suggested pineapple habanero salsa, it's a successful combination, even if it veers from the classic.

Try to tear yourself away from the burrito options and give the tortas a look. Generously smeared with sour cream, guac at no extra charge, black beans, pickled jalapeños, cheese, and choice of meat, it's stoner food extraordinaire. The sandwich could benefit from a higher quality roll and some more time in the press, but it's one of the better buys here.

Catrina's is the brainchild of two former chain steakhouse cooks, owners Paul Marshall and Lorenzo Tejeda. Tejeda is a

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Three tacos, countless variations

SASHA LANDSKOV

Mexico City native. He says many of his preparations are inspirations from home. While cooking together over the years, they imagined a taqueria, logging many hours at one of the places where taco dreams are cultivated, Pineda Tacos. “Our hero was Pineda,” they say.

It's no small task to surpass your heroes, and Catrina's hasn't quite achieved the class of that venerable institution — yet. But there's a lot of promise here. After only a year and a half, they've opened a second location. (They're in two underserved Twin Cities locations: Oakdale and behind the Quarry, the decidedly un-hipster part of Northeast.)

While there are no specific plans to open a third, the strong branding, scratch cooking, and attention to detail could get them far.

The inevitable comparison to Chipotle brings us to the subject of protein sourcing. “For a small, independent, all-scratch kitchen, it's too expensive to go all the way organic and natural, but we're doing it where we can,” Marshall says. And for perspective, every good restaurant we speak to, with precious few exceptions, is using organic and sustainable meats “where they can.”

The beef is grass-fed and organic, and the pork is pasture-raised and all-natural. Marshall says that pasture-raised chicken is prohibitively expensive — almost double the cost, so they haven't found a way to phase that in yet.

But since his restaurant is constantly being compared to Chipotle, he's got his own questions about that company. “They were doing so much stuff wrong. All of these [food safety] violations. They weren't even using common sense. As chefs who make

everything from scratch, we're looking at them thinking that they're not knowing what they're doing!”

Besides, Catrina's isn't sleek or heavily branded enough to truly be compared to that burrito juggernaut. The interior is filled with Day of the Dead bric-a-brac. (They take their name from Catrina, the popular Mexican figure of a smiling skeleton that has come to symbolize Mexico's Day of the Dead.)

The monotonous Ranchero music is nerve-grating and might be intended to turn tables more quickly. (If not, it serves the purpose, anyway.)

But staff are friendly and happy to please,

even when you're in full-fledged, me-meme gimme-burrito-now mode.

The more veteran Oakdale location is the superior of the two restaurants, and the cooking tasted fresher and more palatable overall than at the newer Northeast shop, open only a couple of months. It's unclear whether that location is still working with new kitchen systems, or if they've yet to establish a steady customer base, which makes for faster product turnover. In Oakdale, they offer a discount to 3M employees, as the campus is only two blocks from Catrina's.

“We're packed in here every day,” says Marshall. “Just packed.”

Affordability is one of their main calling cards. At \$5.99 to \$8.69 a meal, you'd be hard pressed to find a better all-around deal. And if that isn't low enough, go on Cinco de Mayo, when every item goes for \$5. “People line up out the door,” says Marshall.

Will you be in that line? **CP**

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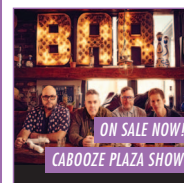
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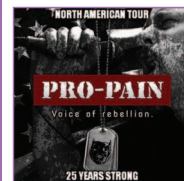


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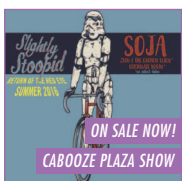
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A LIST

FRIDAY Kurt Braunohler entertains at Acme **P. 35**

SATURDAY 30 Days of Biking ends with a party **P. 35**

SUNDAY MayDay celebrates spring **P. 37**

WEDNESDAY 4.27

COMEDY

DUSTIN YBARRA

RICK BRONSON'S HOUSE OF COMEDY

Comedian Dustin Ybarra has found steady work guest starring on a number of TV shows, but he can't stay away from standup for more than three days by his reckoning. "I would get bored if I was just acting, because you might not get an audition for a week. Standup keeps me sharp." However, there are times when he's on the road that he wishes he were back in California. "I'm one of those grass is always greener kind of dudes. When I'm in Hollywood I'm like, 'I hate this stupid place, everyone's so fake.'" But after a few days in a place like Edmonton, Alberta? "I miss Hollywood and the nice weather and the hot women." Onstage, his act has grown quite a bit from the musings of a slovenly slacker. At least, he thinks it has. "I talk about immigration, because that's big now," he says. "I'm half Mexican, so I get to talk about it without people freaking out too much." And yet some do. "I was in Irvine, California, which is predominately white. I got into my Mexican material, and they were just not having it. I was taken aback. It's weird; usually those jokes kill everywhere. I could tell they were uncomfortable, so I said, 'Let's talk about Chipotle,' and they're like, 'Yay!'" 18+; 21+ later shows. \$15-\$22. 7:30 p.m. Wednesday through Friday; 9:45 p.m. Friday; 7 and 9:30 p.m. Saturday; 7 p.m. Sunday. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. **Through Sunday —P.F. WILSON**

DANCE

MIAMI CITY BALLET

NORTHROP

Three decades ago, the brand-new Miami City Ballet rehearsed in a storefront studio in a shopping center. People could stroll by and watch the dancers working and resting. Dancers

outside on breaks often chatted with the locals, many of them elderly, who checked in with the group during their shopping trips. While MCB has since moved to fancier digs, and has been hailed internationally as one of America's leading ballet troupes, the sense of being part of a community still prevails. This multicultural company is known for its technical brilliance, warmth, and vitality. The program on view for tonight, set to live orchestra, features two sides of the great choreographer George Balanchine. His 1935 piece "Serenade," the first work this Russian-born artist made in America, is mysterious and impressionistic. His ebullient modernist side bursts forth in "Symphony in Three Movements," a dance on steroids set to Stravinsky's score that embodies, as one writer put it, "the thrill and terror of exorbitant energy." Justin Peck, the hot young ballet choreographer who is the subject of the documentary *Ballet 422*, contributes "Heatscape," a tribute to Miami's cool urban arts scene. \$54-\$74. 7:30 p.m. 84 Church St. SE, Minneapolis; 612-625-6003. —LINDA SHAPIRO

THURSDAY 4.28

FESTIVAL/FILM

ROBERT MITCHUM: CHEAP, FLASH, AND BRILLIANT

THE HEIGHTS THEATER/
TRYLON MICROCINEMA

In marked contrast to the matinee idols of his day, Robert Mitchum brought a grounded dedication to his profession, embodying roles with an unshakeable gravitas that contrasted sharply with his low-key demeanor. Celebrating the versatility of the legendary performer, the Heights Theater and Trylon microcinema are co-hosting the nine-film retrospective Robert Mitchum: Cheap, Flash, and Brilliant. Titled after a Katharine Hepburn quip, who labeled the actor "cheap and flash," the series belies the accusation with deeply layered portrayals of morally compromised



Jennifer Davis is one of 30 artists to get creative with Bowie's life mask for "The Man Who Fell to Earth"

JENNIFER DAVIS

antiheroes in noir classics like *Out of the Past* (1947), *Crossfire* (1947), *Angel Face* (1952), and *The Racket* (1951); and Western gems like *Pursued* (1947) and *The Lusty Men* (1952). Undoubtedly two of the most disturbing roles of Mitchum's career can be found in *The*

Night of the Hunter (1955) and *Cape Fear* (1962), wherein the actor seethes with terrifying malevolence. As a coda of sorts, the series concludes with *The Friends of Eddie Coyle* (1973), a

CONTINUED ON PAGE 34 ►

Florists create
artful arrangements



IMAGE COURTESY MIA

CONTINUED FROM THURSDAY ►

tragically underseen later work in which Mitchum gives a performance of remarkable resonance, portraying a common crook whose life of crime leads to desperate compromises

and dire consequences. \$8. 7:30 p.m. Thursday at the Heights (3951 Central Ave. NE, Columbia Heights; 763-788-0979); check trylon.org for Friday through Sunday showtimes at Tylon (3258 Minnehaha Ave.,

Minneapolis; 612-424-5468).

Through May 29 —BRAD RICHASON

ART/MUSEUM

ART IN BLOOM

MINNEAPOLIS INSTITUTE OF ART

One of Mia's best annual events is Art in Bloom, a four-day festival that showcases beautiful flower arrangements inspired by the museum's artwork. See peonies transformed into Picasso and roses into Rembrandt in a sweet-smelling celebration of Twin Cities floral designers. The exhibition itself is free, with both paid and free events taking place during the happening. A fancy gala preview on Wednesday will start things off. Free events include a Flowers After Hours party Thursday evening, and family activities on Saturday with programming inspired by Antoine O. Flatharta's book *Hurry and the Monarch*, about a tortoise and a monarch that meet en route to Mexico. Paid events include lectures, classes, demonstrations, and a floral show. For a complete schedule, visit new.artsmia.org/art-in-bloom-2016.

Free; some events have admission prices. 10 a.m. to 9 p.m. Thursday and Friday; 10 a.m. to 5 p.m. Saturday; 11 a.m. to 5 p.m. Sunday. 2400 Third Ave. S., Minneapolis; 612-870-3131.

Through Sunday —SHEILA REGAN

PARTY

**BEST OF THE TWIN CITIES
2016 PARTY**

INTERNATIONAL MARKET SQUARE

Each year, City Pages puts out our Best Of the Twin Cities issue. It's a behemoth project for our editors, freelancers, sales reps, and marketing department. We're ready to party now, and you're invited. This Thursday, kick back with us at International Market Square. At our glam bash, revelers will be able to sample some of our cities' tastiest treats, including delectables from the likes of Barquette, Red Stag Supper Club, Kramarczuk's, Sea Salt Eatery, Sweet Science Ice Cream, and Maya Cuisine. Live music will keep the party going with DJ Shannon Blowtorch, Farewell Milwaukee, and LOTT, featuring Leah Ottman (this year's Best Vocalist winner). For tickets, visit microapp.

TINA AND THE B-SIDES



SATURDAY, MAY 7TH, 2016 AT 8:00PM

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Photo by Shelly Mosman



These modern pieces find inspiration in the past

DAN & LEE ROSS, CONVERSATION

citypages.com/botc/2016. 21+. \$25; \$55 VIP. 7 to 10 p.m.; VIP admission is at 6 p.m. 275 Market St., Minneapolis; 612-338-6250. —JESSICA ARMBRUSTER

FRIDAY 4.29

COMEDY

KURT BRAUNOHLER

ACME COMEDY CO.

“I think I was always a fan of the absurd,” states comedian Kurt Braunohler. “I always liked the out-of-place or the non sequitur. I always think that’s the funniest thing.” However, Braunohler had no desire to be an entertainer, instead majoring in philosophy and English in college. “My plan was to be a philosophy teacher. I always liked comedy, but I didn’t really discover or think of actually doing it as a profession until I started improvising when I was 22 in New York.” Having built a successful career in comedy, he feels his course of study wasn’t wasted. “I think for the most part standup comedians are populist philosophers in a way,” he says. “We’re both talking about ideas, but philosophers are doing it in a much more intelligent way. Still, it’s the discussion of ideas, that’s what standup is at the end of the day: taking an idea that you are interested in and exploring it from different perspectives. For a comedian, it’s from [a perspective] that will make you laugh, and philosophers just make you want to go to sleep.” 18+. \$15-\$18. 8 p.m. Wednesday through Friday; 10:30 p.m. Friday and Saturday. 708 N. First St., Minneapolis; 612-338-6393. **Wednesday through Saturday** —P.F. WILSON

SATURDAY 4.30

BIKES

30 DAYS OF BIKING: RAMBLE, RAMBLE WITH BEN WEAVER

ANGRY CATFISH BICYCLE AND COFFEE BAR

To celebrate the conclusion of the 30 Days of Biking Challenge, musician Ben Weaver will lead the way on this daylong ride. Cyclists will depart at 10 a.m. from Angry Catfish for the Cycling Museum of Minnesota. There, they will hang for a bit with the Perennial Cycle Pastry Ride and snack on doughnuts. That sugar will hopefully fuel the way to the next stop, Gluek Park, where the group will meet up with the Bottineau Neighborhood River Cleanup for an hourlong cleanup and nature appreciation session. Then riders will move on to Izzy’s Ice Cream, where a special collaboration between the shop and Bent Paddle Brewery will be offered. Finally, from there, the revelers will make their way to Surly Beer Hall and Restaurants. May your future bike rides continue to be epic. Free; RSVP requested, visit evenbrite.com to reserve a spot. 10 a.m. to 4 p.m. 4208 S. 28th Ave., Minneapolis. —JESSICA ARMBRUSTER

ART/GALLERY

ANCIENT MATERIALS - MODERN DESIGNS

GROVELAND GALLERY

Since meeting in 1972 as college students, Dan and Lee Ross have been collaborating on singular sculpture and print works inspired by their travels to Asia, Africa, Europe, and South America.

CONTINUED ON PAGE 36 ►



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5/27	RICK WONDER	NEW YORK CITY
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A-LIST

ART/GALLERY

UNTITLED 12

SOO VISUAL ARTS CENTER

For 12 years, Soo Visual Art Center's annual juried exhibition has brought the incredible variety of media and aesthetics in which Twin Cities artists work to the fore. From Melissa Cooke's hyper-realistic paintings to the conceptual sculpture of Reid Oyen, this year's exhibition showcases 20 artists creating pieces using materials such as light, burned wood, ink, and more. Out of 253 submissions, Gehry Kohler's white painting made the cut, as did Michon Week's exquisitely detailed drawings, Dustin Yager's phallic ceramics, and Rachel Breen's textural collage. There's something for everyone, in other words. Enrico Gomez and Theo Sims have curated the show. There will be an opening reception from 6 to 9 p.m. Saturday, April 30. 2909 Bryant Ave. S., Minneapolis; 612-871-2263. **Through June 4** —CAMILLE LEFEVRE



SAMUEL HANSON WILLIS

CONTINUED FROM SATURDAY ►

Returning from their world travels to their home and studio in northern Minnesota also provides them with fodder for their modern, elegant work. Utilizing earth colors and rich, natural materials, the Rosses transform these elements into pieces that abstract the landscape into simple geometric forms. There will be an opening reception Saturday, April 30, from 2 to 5 p.m. **Through June 4** —CAMILLE LEFEVRE

ART/GALLERY

THE MAN WHO FELL TO EARTH: A TRIBUTE IN ART

GAMUT GALLERY

All hail the Man Who Fell to Earth, a.k.a. Ziggy Stardust, a.k.a. the Goblin King, a.k.a. the great David Bowie. This Saturday, over 20 artists come together to mourn the passing of the late superstar for a one-night-only show at Gamut Gallery. Organized by Louisa Greenstock and Erin Sayer, the exhibit features work inspired by the artist, including portraits and depictions of Bowie songs and movies, as well as over 30 masks molded in the shape of Bowie's face, taken from a lifecast Bowie made (as documented in the film *Cracked Actor*). To add to the festivities, Venus De Mars will be playing and spinning Bowie tunes. A \$5 donation at the door goes

toward the Angel Foundation, which helps families affected by cancer. 7 p.m. to midnight. 717 S. 10th St., Minneapolis; 612-367-4327. —SHEILA REGAN

THEATER

COMPLICATED FUN: THE MINNEAPOLIS MUSIC SCENE

HISTORY THEATER

In the 1980s, First Avenue hosted many of the groundbreaking bands that defined a storied era of Minneapolis music (and continues to do so today). Recreating the period via the experiences of two teens, dubbed simply boy and girl, *Complicated Fun: The Minneapolis Music Scene* immerses audiences in an environment where music was a galvanizing force that sparked passions and evoked inspiration. The musical follows its two central characters from record stories, parties, and shows, through periods of angst and elation, as bonds are forged and broken over the indelible Twin Cities sounds of the Suicide Commandos, the Suburbs, the Replacements, Hüsker Dü, and Jimmy Jam & Terry Lewis. Under the musical direction of Nic Delcambre, the work pulsates with 26 live cover songs, each underscoring the restlessness of young adults facing down an uncertain future, secure only in the liberating sounds blasting through the speakers. Produced by the History Theater in collaboration

MayDay welcomes spring



BRUCE SILCOX

with McNally Smith College of Music and written by Alan Berks, this Dominic Taylor-directed work sets its sights on recalling memories of an era while reminding that the undiluted idealism of the music continues to inspire. \$15-\$45. 7:30 p.m. Fridays and Saturdays; 2 p.m. Sundays. 30 E. 10th St., St. Paul; 651.292.4323.

Through May 29 —BRAD RICHASON

BOOK/PARTY

INDEPENDENT BOOKSTORE DAY

MAGERS & QUINN BOOKSELLERS

The past few decades have not been kind to bookstores in general, let alone independent shops. However, quite a few have thrived and continue to do good work, imbuing a love of reading across generations as neighborhood institutions. This Saturday, many of these businesses will be celebrating. Magers & Quinn has a few special happenings planned throughout the day, for example, including a reading by Michelle Leon. The former Babes in Toyland bandmate recently released her memoir, *I Live Inside*. During the day, there will also be special merchandise, giveaways, coffee and doughnuts, and other goodies to be had. Other bookstores with parties planned include Common Good Books, Red Balloon Books, and Birchbark Books & Native Arts. Free. 10 a.m. to 11 p.m. 3038 Hennepin Ave. S., Minneapolis; 612-822-4611. —JESSICA ARMBRUSTER

SUNDAY 5.1

ARTS

SPRING CLEANING SALE

SISYPHUS BREWING

Like many of us, local artists are doing a little spring cleaning this season.

At Sisyphus Brewing this Sunday, you'll benefit from this as you'll be able to update your inventory at this special sale. Here makers will be selling wares at discounted prices. There will be jewelry from the likes of Marisa Martinez and Larissa Loden, Minnesota-themed art from redshoes26, beauty items from StormSister Spatique, and cool bags from Danielle Sakry, plus baby clothes, mugs, sportswear, and more. Free doughnuts will keep the energy high, and pints will be sold for those who shopped 'til they dropped. Free. Noon to 5 p.m. 712 Ontario Ave. W., Minneapolis; 612-321-8324. —JESSICA ARMBRUSTER

FESTIVAL

MAYDAY PARADE, CEREMONY, & FESTIVAL

POWDERHORN PARK

Each year, the MayDay Parade invites folks to come together to celebrate community, current issues, and the changing of the seasons. Now in its 42nd year, the beloved event kicks off with the parade at noon, where friendly crustpunks, gentle hippies, gymnasts, stiltwalkers, and giant papier-mache creatures will make their way along Bloomington Avenue South, from 25th Street East to Powderhorn Park. From there, the Tree of Life Ceremony will take place, ushering in the rebirth of spring. The festival will continue until sunset, with live music and dance, local organizations, food, canoe rides, and other fun to discover and explore. For more info, check hobt.org/mayday. Free. 11 a.m. to 6 p.m. 3400 15th Ave. S., Minneapolis. —JESSICA ARMBRUSTER

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7pm Concert

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May 3
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7pm Concert

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May 14
7pm Social
8pm Concert

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THRICE

John Carney performs a familiar refrain in *Sing Street*



Ferdia Walsh-Peelo
and Lucy Boynton

COURTESY OF THE WEINSTEIN COMPANY

BY MICHAEL NORDINE

If your first thought upon seeing the trailer for *Sing Street* was “Oh, the *Once* guy made his movie again,” you’re not far off. John Carney’s latest is another whimsical tale of love and music conquering all, this time through the lens of an Irish teenager starting a band to impress a girl. If you’ve seen either that film or *Begin Again*, you can likely take it from there — not that there aren’t charms along the way.

The film is set amid Ireland’s economic woes of the mid-’80s, when many were fleeing to London for one reason or another. Our young hero Conor (Ferdia Walsh-Peelo) is forced to transfer to a lesser school thanks to his parents’ hard economic times. Across the street from said academic institution is a pretty older girl named Raphina (Lucy Boynton) who’s quite literally too cool for school. Having watched Duran Duran’s music video for “Rio” on Top of the Pops the night before, Conor thinks on his feet and

convinces her that his band just happens to need a model for an upcoming video shoot. The problem, of course, is that he isn’t in a band and doesn’t play any instruments.

Everything falls into place about 10 minutes later, with *Sing Street* (a play on the name of Conor’s new school, Synge Street CBS) forming on the strength of an enterprising young manager, a multi-instrumentalist, and a few posters plastered around working-class Dublin. Conor is advised by his hip older brother, whom we instantly recognize as a rebellious intellectual from his ponytail and status as an underachieving college dropout. It’s he who educates young Conor in the ways of music theory and appreciation, impressing upon the young lad the importance of forward-thinking tunes.

Conor has no trouble walking up to a pretty girl or writing a genuinely catchy song (“The Riddle of the Model”) on his first try, which undercuts the everykid vibe Carney works hard to establish in the early scenes. It’s a foregone conclusion in movies of this nature that the good guy’s going to

get the girl and impress everyone at school during the annual talent show, but the writer-director is so loath to even go through the motions of making any of this feel like a challenge that there are no real stakes. If you want a band of 15-year-olds to feel like a motley crew, it’s important to make it so they’re not instantly a better band than the actual Mötley Crüe.

Sing Street’s repertoire is also quite vast, with Conor going through musical phases at rapid speed: Duran Duran gives way to the Cure gives way to a punk-inflected anti-establishment bent. This best-of approach is as exceedingly unrealistic as it is easy on the ear; like most else in the film, the exchange Carney has in mind is that he provide winsome entertainment and we overlook the utter implausibility of almost every narrative beat.

Sing Street is nevertheless charming in a way that feels as effortless as the eponymous band’s nonexistent learning curve. The real conflict here stems from the imminent dissolution of Conor’s parents’

SING STREET

directed by John Carney
opens Friday, Uptown Theatre

marriage and the fact that Raphina has an older boyfriend. In what’s easily the best sequence, the quintet shoots a new video inspired by *Back to the Future* in the school gymnasium while Conor waits in vain for the object of his affection to arrive. The perspective switches from what’s actually happening to a wish-fulfillment vision of his preferred reality: Raphina shows up in grand fashion, his parents reconcile, and his brother disarms Raphina’s knife-wielding boyfriend.

Then it ends. The moment is beautiful not for its happiness but for its melancholy. This is a projection of things as they’ll never be, and also *Sing Street* at its most honest. Almost the entire film plays like an adolescent reverie, but here Carney finally admits that that’s all it is before snatching it away and returning us to things as they really are. **C+**

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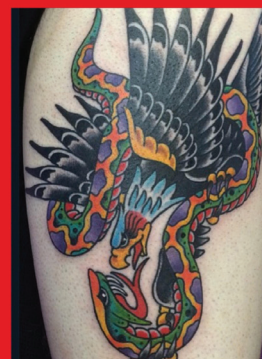
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WONDER-FULL

Lasso of Truth is ambitious, overwhelming



TRAVIS ANDERSON

BY JAY GABLER

There's a lot going on in *Lasso of Truth*.

There's the story of a character inspired by William Marston, the man who invented Wonder Woman (and also invented a lie detector), negotiating a three-way relationship with his wife and a younger woman. Then there's the story of a young woman, in the 1990s, developing a flirtatious friendship with a comic book dealer who has a copy of *Wonder Woman's* debut issue. Then there's the story of Gloria Steinem, seen in video reenactments discussing her thoughts about Wonder Woman in the early 1970s.

The inventor's story would have been more than enough for this play by Carson Kreitzer, now being staged at the Playwrights' Center by Workhaus Collective — an acclaimed playwrights' group that's just announced its amicable dissolution — in association with Walking Shadow Theatre Company. Leah Cooper directs this ambitious production, which achieves an impressive fusion of onstage action and onscreen illustrations but struggles to sustain interest in its latter-day story thread.

The Marston character, identified simply as "the Inventor" (Stephen Yoakam), is a psychologist whose open-minded wife (Annie Enneking) goes along with his plan to find a third person (Meghan Kreidler) to invite into their relationship — and into literal ropes of bondage they take turns fastening about one another. The play

LASSO OF TRUTH

The Playwrights' Center
2301 Franklin Ave. E., Minneapolis
Through May 1; 612-332-7481

cuts between that story and the budding romance, several decades later, involving "the Girl" (McKenna Kelly-Eiding) and "the Guy" (John Riedlinger), who bond over their shared love of the character Marston created.

The most interesting — and successful — aspect of the production is the integration of projections by Davey T. Steinman, which use comic-style titles along with illustrations by Jacob Stoltz to narrate the action as it unfolds. Thanks to witty writing and precise timing, the technique works wonderfully to frame the stories and highlight the resonance between the *Wonder Woman* comic and the characters' lives.

The play would have been much more involving if Kreitzer had focused on developing the characters of the inventor and his partners, caught up in a deliciously melodramatic quest to push intimate boundaries. The other couple's story is far less compelling, as are the videos.

Wonder Woman has vaulted back into the spotlight lately. This theatrical investigation of the character's unusual genesis is intriguing, but it didn't need a contemporary subplot to remind us of the enduring relevance of this powerful woman whose real-life origin story is much more fascinating than her fictional one. **C+**

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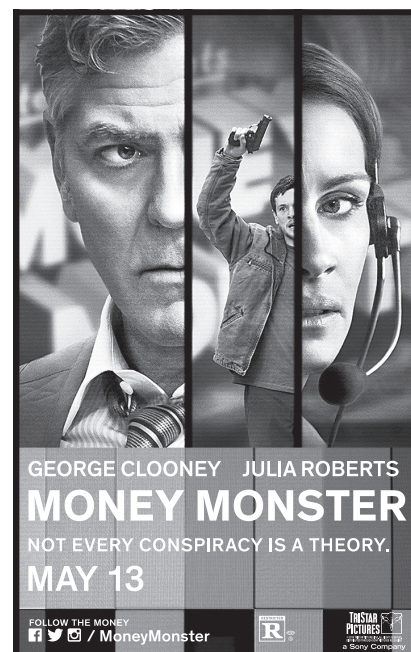
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MUSIC CRITICS' PICKS



SCOTT STEWART

UMPHREY'S MCGEE

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Who is Umphrey and what does possession of a McGee have to do with anything? Elusive as the answer may be, it's probably the easiest thing to nail down about these eclectic, mercurial, prolific veteran survivors of the jam band circuit, who defy categorization while constantly juggling a dizzying array of projects. If you must keep score, UM takes considerable inspiration from progressive rock. Its members are prodigious improvisers whose widespread influences are scattered through their music like so much fairy dust. UM's ninth studio album, *The London Session: A Day at Abbey Road Studios*, is a mix of new, old, and road-tested tunes cut in one 12-hour marathon session. Appropriately for the historic locale, included is a relatively faithful version of the Beatles' "I Want You (She's So Heavy)." Not incidentally, the band's three nights here arrive just before their ultimate high wire act, UM Bowl VII in Vegas, where fans interactively dictate what they play. 18+. \$32.50-\$35. Three-day pass \$79.50. 8 p.m. 701 First Ave. N., Minneapolis; 612-338-8388. —RICK MASON

DEL THE FUNKY HOMOSAPIEN

TURF CLUB, FRIDAY 4.29

When he released his debut album, 1991's *I Wish My Brother George Was Here*, Del the Funky Homosapien's claim to fame was his creative relationship with an older cousin: Ice Cube. While that opened the door for the younger rapper/producer to dive headlong into the mainstream, Del's experimental tendencies have led him in all kinds of weird musical directions over the past quarter century. In the '90s, through his solo music and work as a member of the Hieroglyphics collective, he introduced the rap world to his elastic and (yes) funky vocal style over upbeat drums and warm bass lines. Since then, Del has been restlessly open-minded about new projects, teaming with Dan the Automator and Kid Koala for Deltron 3030 and their eponymous 2000 indie-rap opus, then featuring on Gorillaz' 2001 singles "Clint Eastwood"

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MUSIC CRITICS' PICKS

and "Rock the House." Del's latest release is 2014's rumbling LP *Iller Than Most*. His dense, humorous lyrics, combined with his inventive flows, make him one of the most underrated and adventurous MCs ever. With DJ Shiftee and Sean Anonymous. 21+. Sold out. 8 p.m. 1601 University Ave., St. Paul; 651-647-0486. —MICHAEL MADDEN

THE WHO

TARGET CENTER, SUNDAY 5.1
 More so than the arm-windmilling guitar playing and instrument destruction of yore, the Who's enduring appeal as live performers comes from the expansive, arena-ready nature of so many of their songs. Is there another song intro in rock history, for example, more suitable for the arena atmosphere than the start of *Who's Next* opener "Baba O'Riley"? Not likely. Considering that 2006's *Endless Wire* is the band's most recent album, Roger Daltrey, Pete Townshend, and Co. won't be performing much new material. Rather, this stop at Target Center, rescheduled following the cancellation of an October show in light of Daltrey's bout with viral meningitis, will serve as a whirlwind series of classic Who songs. Their setlists so far this year have been virtually identical, all featuring around 20 songs that shaped the course of rock history. Sunday will mark the band's first Twin Cities show since their November 2012 performance at Target Center. With Slydigs. \$39.50-\$139.50. 7:30 p.m. 600 First Ave. N., Minneapolis; 612-673-1300. —MICHAEL MADDEN

GZA

THE POURHOUSE, SUNDAY 5.1
 Twenty-five years after his first solo album, the Wu-Tang Clan's oldest member and "spiritual head" still holds his own in the infinitely influential hip-hop group. GZA's 1991 debut, *Words from the Genius*, actually came out before the Wu cliqued up, so 1995's supremely grimy *Liquid Swords* became his first official entry in the Wu solo catalog, and a classic one at that. The rapper born Gary Grice has a run of non-group material, including low-key but impressive outings like 2005's DJ Muggs collab *GrandMasters*, that almost matches the more storied discographies of Wu crewmembers Ghostface Killah and Raekwon. As the Wu have gone through creative differences and tension between members over the past decade, GZA has maintained his composure. He played an important role in some of the highlights on their spotty latest album, 2014's *A Better Tomorrow*, adding cerebral verses onto the end of "Keep Watch" and "Necklace." A "special guest" will open the show. 18+. \$20-\$30. 7 p.m. 10 S. Fifth St., Minneapolis; 612-991-2685. —MICHAEL MADDEN

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SAVAGE LOVE

Trans Action

Is my lack of a penis really why I can't get laid?



Dan Savage

I am a trans man and I have no love life. But I did just hook up with a friend two nights ago. It was the first time I'd had sex in more than a year. My problem is that it was a "one-time thing." I was hoping to be FWB at least. I'm furious with myself for giving that away for what amounted to a hookup, and thoroughly sorry for myself for it being a "one-time thing," because it nearly always is. I feel thoroughly unlovable and dejected right now. I was raised a Boston Irish Catholic, and I have PTSD from my parents being difficult. In a backward way, I hope the issue for others is tied to the fallout from my upbringing — because that's something everyone has problems with, and those things, while not entirely fixable, are manageable and not so visible. I worry it's not that, though. I worry my being trans is the first problem a potential partner sees. I am a man with a twat — a forlorn, underused twat at that.

NOT OFTEN PICKED,
EVERYONE NOT INTERESTED SEXUALLY

Buck Angel is a public speaker, a filmmaker, an activist, and a trans man, NOPENIS, who famously and fearlessly bills himself as "the man with a pussy." I passed your letter on to him because who better to answer a question from a man with a twat than the man with a pussy?

"Anyone who hasn't had sex in more than a year is going to find it scary to get back out there and start again," said Buck. "And starting again with a body that you might not be 100 percent comfortable with yet? That's even scarier. The first thing that NOPENIS needs to hear — and really believe — is that he is lovable. And he is, even if he doesn't know it yet."

The second order of business: You gotta stop beating yourself up over that one-night stand. Take it from Buck, your fellow trans man, and take it from me, your fellow Irish Catholic queer: You didn't do anything wrong, you didn't give anything away — hell, you were doing something right.

"Hookups can be important for understanding your body sexually," said Buck. "So NOPENIS shouldn't be mad at

himself. We learn and grow from our experiences, even if they're bad ones. And here's what I learned from my first experiences in the gay men's world of sex: Hookups are the way it's done. I was not prepared for that because I'd had sex only with women before my transition. That was hard for me, too, at first. But what I learned was that I wasn't being rejected, even if it was only a one-night thing. I was being accepted in a way I wasn't used to."

Finally, NOPENIS, you've got to stop seeing your body and your twat as problems. It's the only body you'll ever have,

Learn to love yourself. People find that attractive.

and it's a body some will find attractive and some won't. Some guys will be attracted to your body (and you, ideally) for its differences — not attracted to your body (ditto) despite its differences.

"NOPENIS absolutely shouldn't count himself out just because he's trans," said Buck. "The world is different now, and many people are attracted to trans men sexually. He just needs to learn to love himself and to have sexual confidence, because people find that attractive. And he should continue to experiment and continue to embrace new experiences!"

For more Buck, go to buckangel.com. And you can — and should — follow Buck on Twitter @BuckAngel.

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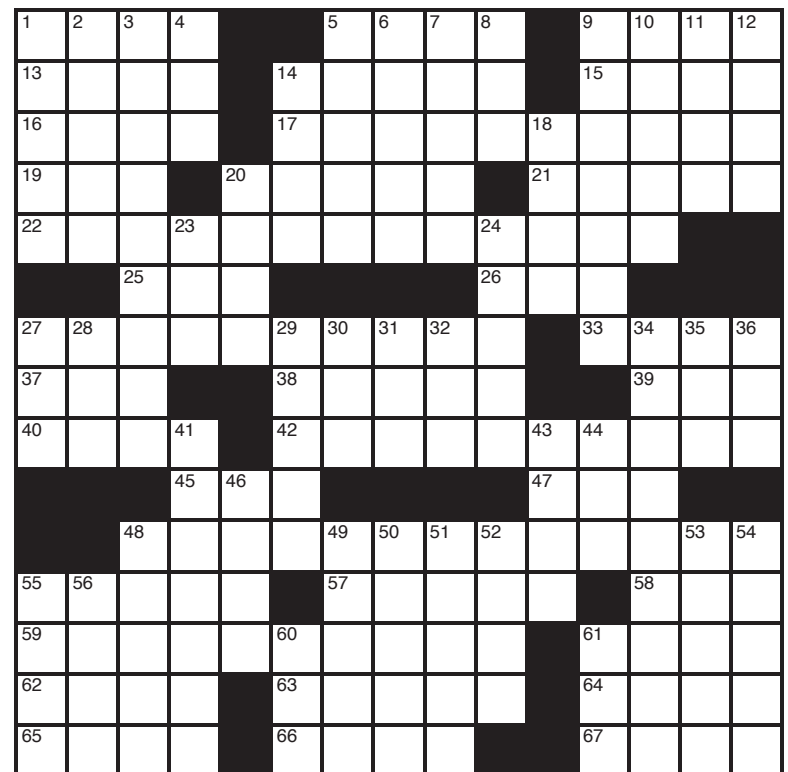
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Across

- 1 Repeat mindlessly
- 5 Spiegelman masterwork
- 9 "Let's boogie"
- 13 Game food?
- 14 Conductor Sir Georg
- 15 ____ Repulsa
- 16 ("Mighty Morphin Power Rangers" nemesis)
- 17 Close up tight
- 17 Songwriting attribution for Nat "King"?
- 19 Make a decision
- 20 Roth's Van Halen successor
- 21 Amherst sch.
- 22 With 27-Across, "those who pay dues can use the outhouses?"
- 25 One nicknamed Trip, often
- 26 Class with clay
- 27 See 22-Across
- 33 One in Berlin
- 37 He pours drinks for Barney and Homer
- 38 Attacked
- 39 To's opposite
- 40 Javascript alternative
- 42 Secret Serviceman assigned to Gore?
- 45 Rhinitis doc
- 47 Pitching ability
- 48 Subject of F. Scott Fitzgerald's "The Great Boots"?
- 55 "____ Frome"
- 57 One handing out jobs
- 58 Decaf container
- 59 Some smooth calves...

- and an alternate title to this puzzle
- 61 Convert to a PDF, say
- 62 Henry's sixth wife
- 63 "Two Laundresses" painter
- 64 Texan's neighbor to the north
- 65 [Gulp!]
- 66 Movie with a light cycle scene
- 67 Forest wildcat

Down

- 1 Kind of salts used in baths
- 2 French pancake
- 3 Ogre who controls the warm weather in "The Year Without a Santa Claus"
- 4 Olive of comics
- 5 Some old synthesizers
- 6 Koran Creator
- 7 Places where humans evolve?
- 8 [Can you believe this mistake?]
- 9 Turn to ashes
- 10 Muffler company named after a mythical king
- 11 "Sit on a potato pan, ____"
- 12 D.C. Nlers
- 14 Flesh wound
- 18 German river or valley
- 20 Next in line
- 23 Marceau character
- 24 Elbows, e.g.
- 27 Little devil

- 28 ____ clip (bike part)
- 29 Fit to be tied
- 30 "Dancing With the Stars" dancer Chmerkovskiy
- 31 Gerund conclusion
- 32 Perfume water
- 34 "God willing!"
- 35 Org. with the "Shooting Illustrated" magazine
- 36 Very long time
- 41 French port city
- 43 Level things?
- 44 "Compton" rapper, briefly
- 46 Island goose
- 48 Dancer Twyla
- 49 Shark, e.g.
- 50 Dora the Explorer's cousin
- 51 The Phantom's instrument
- 52 Come clean, with "up"
- 53 Make as a long three
- 54 Wing of a building
- 55 Take a look at
- 56 Moo yang nam tok cuisine
- 60 Bygone insect killer
- 61 Fifth note

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